CHRISTIAN CORTES

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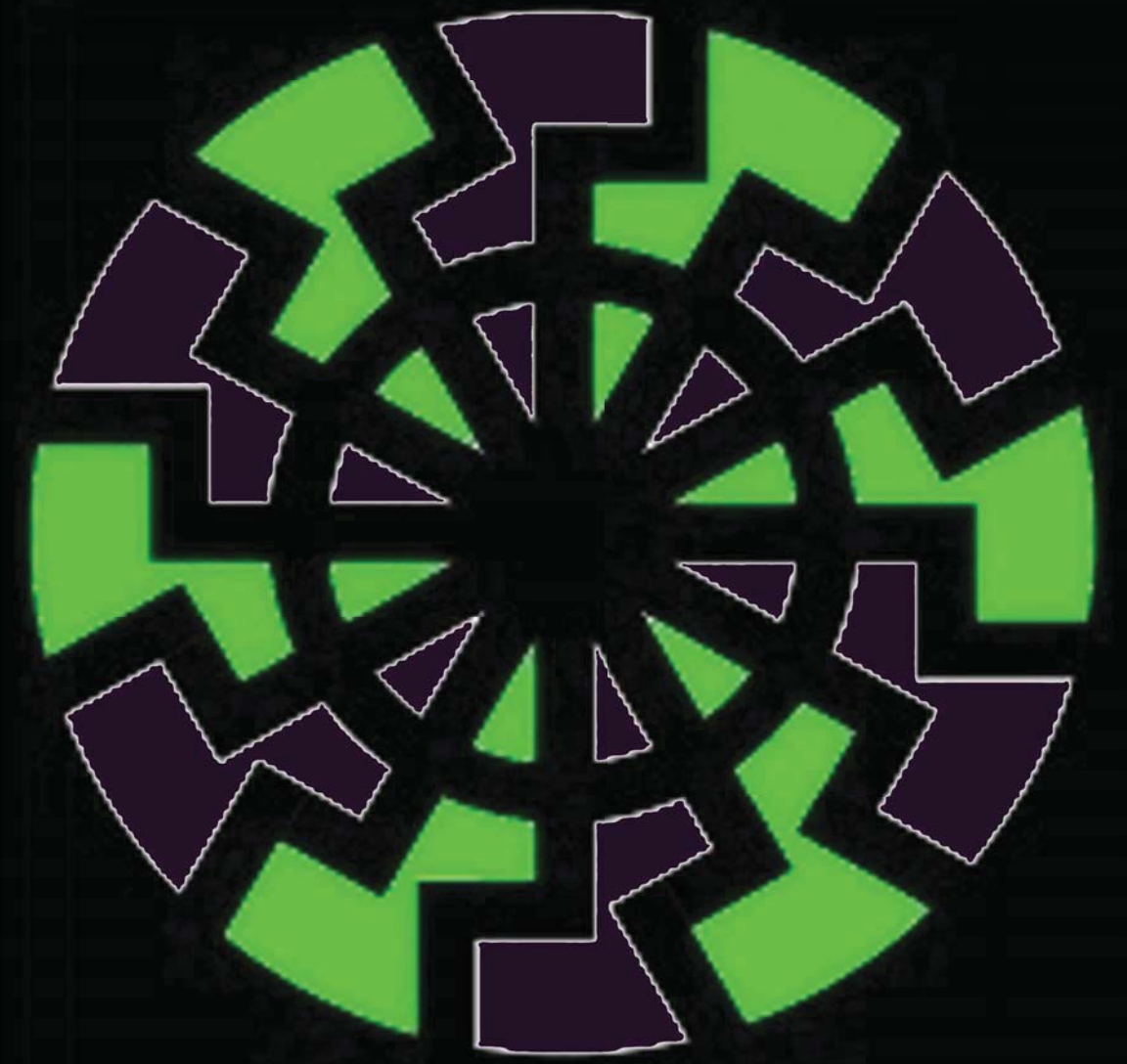

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Luciferian Draconic Siddhas

The dragon is considered to be the worst expression of the reptilian aspect, as it is a winged serpent of gigantic proportions.

While wisdom has rather been represented by the serpent, and transmutation has its analogous correspondence in its change of foot, the state or condition of transmutation itself has been reflected in the dragon.

This reptilian condition, manifested in its greatest expression as the dragon, does not in any way detract from the reptilian aspect in which other Siddhas have manifested themselves, either as serpent-men, or Iagarthus-men.

There is no diminution or inadequacy in the status of Siddha, just because he is tall. Whether the Siddha is a serpent man, a serpent man, or a saurian.

And the same principle is valid in the Goddess of Origin, whether in serpentine, ophidian/reptile or draconic guise.

Furthermore, these Dracos Siddhas can sometimes be considered as "Siddhas among Siddhas", from a hierarchical consideration. But not according to the ontological status of Siddha.

One may mention the illustrious example of Lucifer, who possesses manifestations as serpent, lizard, and dragon, and is thus mentioned in ancient texts and occult traditions, according to occasion.

While the Hyperborean wisdom sometimes emphasises the serpent man and the serpent woman, it is This is because, in accordance with their corresponding designs, a feminine regency predominates in the serpent, and it is the woman serpent who distills the poison/antidote/chemical elixir in her kalas. While on the other hand, the lizard design is marked by the masculine.

However, this should not be misleading, as viryas, whether masculine or feminine, can assume and synthesize reptile aspects of both the snake and the lizard.

Nor should it be forgotten that the reptilian type of yogic practice arose as an eruption of the Siddhas into the Demiurgic world, when creation had already been dispatched and consummated.

And it was precisely because of this strange reptile appearance in the world of the One that the superstructure reacted by adopting this typology and imitating the reptile, in a wide range of archetypal matrices, which have since become part of its manifest design (snake, crocodile, lizard, etc.).

From this varied reptile typology, the virya must orientate itself, by raising and retracing this assumed reptile condition, towards its ideal prototype in the Origin.

For which, it must go beyond the reptilian archetype, "recreating it in the Origin", or in other words, projecting it to its original mold.

In Greek we find various terms for serpent, such as ophi, ophisi, herpeton or draco, which is precisely where the word dragon comes from. But the term itself means snake.

In Sanskrit, in Hinduism and Buddhism or Jainism, the term Naga means snake, and can sometimes allude to a dragon.

In addition to its etymology, which indicates very clearly the identity of the dragon with the serpent, and on the other hand the serpent-like physiognomy of the dragon itself, we find a marked example in the Norse tradition, so closely linked to the Hyperboreans, where there are mentions of Fafnir, as well as Nidhog, sometimes as a serpent and sometimes as a dragon.

In relation to Fafnir, when in the sagas e.g. Regin refers to his brother Fafnir, he uses the term lingworm or longworm, which can be translated as dragon, but also as "great worm", this meaning being more in the nature of a great serpent.

In the last part of Voluspa Edda, the following is said about Nidhogg:

"The dark dragon shall come flying in, the wicked

serpent, from NídafjöII".

In Beowulf's Anglo-Saxon poem, the terms serpent and dragon are also used interchangeably.

Wisdom or the ability to see and understand everything is also evident in the dragon, signaled by its very etymology, since dragon derives from Derkei, or "to see", a condition represented in the broad and far-reaching vision of the dragons.

In Chinese draconic representations, the reptilian appearance is more clearly seen, while European art tends to portray dragons in a more mammal-like form.

Ancient China is one of the richest ancient cultures in terms of dragon lore, and we can appreciate the undisputed link between arcane wisdom and the dragon, as well as the dragon fiat that legitimised the purity of blood required for emperor status.

The Chinese emperors, in fact, said that they were descended from dragons in human form, who in turn were the offspring of the Goddess Un Kua and her companion Fu Xi, who were half draconic and half human in nature.

The legendary Lao Tse, according to historian Sse-Ma Tsien, was born after his mother, Liu, was conceived one dark and stormy night by a snake/scaly dragon.

Fu-Hsi, regarded as one of the five Iegendary rulers of China, claimed to have been born in the midst of dragons, with the appearance of snakes.

In the same way there were also Korean and Japanese emperors who claimed to be descendants of the dragon!

Therefore, as far as physiognomy is concerned, the dragon is certainly a serpent, but a gigantic serpent with a winged head.

A well-known example of Siddha in this guise, already in Mesoamerican Iatitudes, is QuetzaIcoatI, rightly called "smoky serpent".

However, in the case of QuetzaIcoatI, we see that it is closer to being a snake, or at least a reptiloid, but does not fit the known description of the saurian/dragon.

In the NahuaItI language, CoatI means snake. There is another more precise term for dragon, which is CipactIi (often confused with crocodile).

Nor should the dragon's aIas be a cause for confusion, for the traitor Siddhas have hidden their reptilian aspect by assuming a somewhat ceIestial condition. But in the case of the Draco Siddhas, their reptile appearance is clearly recognisable. Whereas the camouflage of the treacherous Siddhas gives them rather a similar appearance to that of the angels, or at any rate as a class of god-like men.

The highly initiatory value of the dragon's blood is evident in the myth of Siegfried, who, after slaying the dragon Fafnir, was able to understand "the language of the birds" by tasting its blood. That is to say, going back to the origin, it means the language of the lizard, or the language of the serpent.

Whoever does not delve into the Gnostic meaning of this myth, concerning the blood of the dragon and the Tongue of the birds, and remains merely in the mythical incident of "slaying the dragon", remains in a
The external meaning is similar to that which Christians attribute to the myth of St. George and the dragon.

The dragon also oÇces[?] the aIchemical secret, and this truth is reflected in the Arthurian saga, where the traditional red and white dragons that confront each other represent the blood and venom of the serpent respectively. EIixir that arises from the conjunction of both components, in the same way as the contest between the two dragons.

A secret also hinted at in the sinister path as the blood of the vampire that can confer immortality. DracuI means dragon.

This dragon's blood is itself an elixir, combining both the blood and venom of the serpent.

The aforementioned example of Siegfried is sufficiently illustrative, given that when he tries and bathes in the water he almost the dragon's blood, it became practically immortal, and also understood the unique Language of the birds.

The underlying symbolism of the dragon figure is the will of spirit over matter. THE
The dragon possesses dominion over all the elements (it moves through land and water, it flies through the air and spits fire), so it imposes itself on them, and on the world.

Considered as an emblem of wisdom by the ancient Chinese, it is ancestrally accepted as one of the wisest beings, and custodian of lost treasures or secrets.

The dragon's maiden prisoner, who is rescued by the prince or knight in many myths, is, according to Robert Graves, a myth in which the roles have been reversed.

Thus, the dragon would represent here the hidden serpentine force or power of the princess/donna....while the caballero who comes to her rescue would in fact be the usurper of that power.

But this is one of the many levels of meaning of myth, and the concussions should not be anchored there, but considered as one of the many meanings encrypted or hidden there.

What is noteworthy is that in addition to Demiurgic expressions of the dragon, such as the draconic Enlil mentioned in "The Mystery of the Hyperborean Wisdom", or the figurative representation of the dragon of Sodom, more[...]
In addition to these Demiurgic aspects, we have draconic Hyperborean Siddhas.

And it is in function of this aspect of the Siddhas that the Demiurge also imitatively assumes a draconic form.

What stands out most in these draconic Siddhas is, from this terrible dragon/saur form, the Bererker fury.

That is why the Vikings kept the figure of the dragon on their ships or drakkars, as a
The Normans had swords with representations of the serpent or dragon on them, as well as on their war banners, just as the Normans had swords with representations of the serpent or dragon on them.

The terrible Berserker fury exhibited by the dragons or saurians, in a compassionate animosity to the created world, caused the Demiurge and his agents to take matters into their own hands, causing them to visibly disappear from the face of the earth.

But there were other irruptions in this world of the Siddhas, in the guise of serpent-men, and serpent men, who, like some draconian saurians, lie in wait for their moment, in hidden recesses of the world's interior.

The Hyperborean Reptilian State

The state of "stone man" after receiving the serpentine gaze of the Gorgon, who, by means of an alchemical mutation, "drinks the blood" and infuses the healed A-mort of the Goddess, is the condition of having given up one's own cold reptilian blood!

The heart or emotional centre goes from being warm or hot to cold, which means that the emotional state of mind has been completely resigned. Hence the appellative of "man of stone".

This does not mean that emotions cannot be expressed, but that they are kept under control, and can be detached or not, as the strategy requires.

The same alchemical mutation can be activated by another type of contact with the Gorgon, such as that initiatory instance in which the Goddess gives the initiate her own green blood to drink, or also the woman who embodies the power of Pyrena. That is, the initiated Kali/Kaulika woman who gives the kalas of her menstrual blood.

Blood which, under this initiatory consideration, is that of a serpent woman!

As the "blood of a reptile" or snake woman, it contains the chemical component that refers to Lucifer's or the Graal emerald (greenish-tinted emerald, allusive to the reptile, Lucifer being the Serpent God).

Hence these Luciferian ladies are "guardians of the Grace".

This kalas/elixir enables the awakening of the Minne or blood memory, with respect to the ophidian reptile aspect of the Siddhas in the Origin, after having entered this world through the gate of Venus.

And this Minne, has a double aspect: On the one hand the essential passion of the Great Ancestor, which came back after the confusion, to the reversion of the gnostic glances of the "spirit sphere", and on the other hand the memory of blood allude to the Vril, or absolute power.

Vril which, attention, is the runic or runic expression of the very Lady of the Origin, of every Hyperborean, the Hyperborean woman in this world being, on the other hand, pure rune or incarnated Vril.

This being so, the avatar aspect in the Venusian origin of the Masculine Hyperborean Spirit is that of the serpent Man, and that of the hyperborean lady, the Serpent Woman.

Minne is therefore expressed by a reptile.

From the exoteric meaning, a first level of meaning refers to the Tartessian ophidians, after their strategic alliance with the Lydians, in order to protect themselves from a dangerous Phoenician invasion.

However, from the esoteric point of view, and at a deeper level of meaning, these serpents refer to the bijas or primordial sounds, used at the beginning of the cosmic manifestation by the Demiurge, but they are bijas that can also be used from a Hyperborean resignification, in accordance with the ancestral Atlantean acoustic kabaIa.

On a deeper level of meaning, these serpents, in addition to the Tartessian alphabet and the primordial bijas, allude to the 13 + 3 runes, and the original pair, or as an initiatory reference to the original pair, Lilith and Lucifer.

The reptile aspect, or the "serpent man" (the highly oblique matricial extreme of the design.
The Siddhas, for strategic reasons, take it upon themselves to maintain a hostile relationship with the Siddhas?

Surrounding environment (cold blood) outside the archetypal lattices of the Demiurge, governed or driven by the emotional/emotional.

A reptile aspect, which is, let us understand, an avatar of each Siddha in the Origin.

It was a matter of entering the world of the Demiurge, but without being captured by it, maintaining the Vril itself. Hence the analogical mode of the "sphere spirit", or closed in on itself, and the reptile condition of the "spirit sphere" subsequently taken over.

While the "reptile" as such is a creature of this world, and ultimately an archetypal expression, is the vehicle or means chosen by the Siddhas to manifest in this world (otherwise the hyperborean spirit is completely out of all manifestation as pure spirit.
Thus, the reptil is that state closest to the Origin, given its particular biological conformation and cold blood.

Also, because of the arid and sulphurous Venusian atmosphere, reptiles being the only organic forms suitable for that environment.

If we go further back in time, before the lizard man, we find the saurian in a state of pure Berseker fury, as a first attempt and project of the Siddhas to manifest in this world.

Thus, the Saurian is the reptile image of the ancestral Siddhas, under a configuration of bio-logical/archetypal reptile, which caused the intentional (and mysterious to this day) extinction of its species, generated of course by the Demiurge.

In the mysterious and controversial Ica stones of Peru (Actualy denied by the infamous synarchic anthropology), one can see talled figures of Saurians coexisting with humans...

It should be noted that after the Siddhas entered this world from the gate of Venus, it was some time before they divided into two groups or camps, becoming known as the loyal Siddhas, under Lucifer, and the traitor Siddhas, in alliance with the Demiurge.

In that intervening time lapse, their adopted medium of expression was that of the reptile, as it was the only way to preserve their own VriI, while interacting with this medium.

And the purpose of their initial entry or approach to the Demiurgic world was that as Siddhas, they had previously perceived how the infamous Demiurge would eventually plan to create a being sufficiently evolved to reflect and enchain within himself an infinite Self, which would motorise through its volitive force, the enteIechial development of the pasu to the Manu.

With what aim? To imitatively recreate the Uncreated world in matter by adding the essential component of the spirit or VriI.

It is under this terrible and infamous project that some Siddhas decided to support the Demiurge, while others remained faithful to the eternal spirit and the IncogniscibIe, being in complete disagreement with this project. For in order to execute the pIan, it was necessary to betray and deceive some of their peers.

Recall that after the operation of the genetic key operated by the traitor Siddhas, the pasu mutates into a Virya, after receiving the reptilian gene.

And it is only after this reptilian gene that the psychic structure becomes able, through the symbol of origin in the astral blood, to reflect a lost self.

It is at this point in history that Cro-Magnon arises, which, in addition to being the prototype of the white race, occuIts, after its appearance, "the scales of the reptile", or the ophidian Iizard.

It is from this "Manu reptilian" aspect that, after the sexual mixture with the race of hominids, t h e symbol of Origin in the blood appears, a symbol that allows us to reflect a vector or gaze of an Ego.

But the same symbol, too, if it is recognised from pure blood, turns into the ship of Iiberation.

Thus the traitor Siddhas, in order to prevent this from happening, planned that the primordial reptile structure should be covered by other psychic structures.

So the primordial reptilian brain, or paIeocerebrum, or Archencephalon, had to be covered by other layers, such as the mammalian brain, or limbic system, and eventually from rationality, the rational brain, or neocortex.

That is the purpose in which the new race, now lost Virya, would possess one double nature, and two essential matrices: the womb of the hominid pasu, with its fallen blood, and the cold-blooded reptilian womb.

However, in order to recover the Minne, and to access the symbol of the Origin, it is necessary to "retrace the steps", or to go back in reverse to the evolutive process.

So, by re-signifying the emotional and rational, and using them according to one's own strategy, one must go up the river of blood in reverse, until one reaches the pure reptile essence, liberating the power of the Archencephalon!

This access to the pure reptile aspect in oriented form is identical to the Tau point, since it is at this point (the first tetrarch of the labyrinth) that the 'I' was first reflected in the 'I' symbol of the Origin, a symbol bearing the reptile image of the Origin.

It is thus that, [in return] to the origin or Tau point, and eventually to the Selbst, or the Self of the infinite Self, it is impossible to have attained this reptile condition, from pure blood in the Minne.

And to avoid any reminiscence of the reptilian origin, the treacherous Siddhas hid their reptilian aspect, camouflaging themselves with an avian component, thus giving rise to the winged forms of the angels, but behind the bird's matrix lies the reptilian essence.

In this way the traitor Siddhas have remained in this world, preserving their own Vril, but not reversing themselves, and at the same time effecting a great mutation and transformation in the surrounding environment, affecting several species, a sinister operation known as the Kalachacra key.

In contrast, the loyal Siddhas, preserved their reptile aspect, and moved to other dimensional coordinates, to the subterranean world of Agartha.

It must be repeated, however, that both the Siddhas and traitors possess a reptilian matrix, only that some made the genetic key by copulating with the then race of hominids, and others isolated themselves archemonically in Agartha, the abode of the Siddhas.

In the first case, the emergence of the white race and subtypes effectively has a reptile matrix, originating from a Manu Reptile.

Likewise, the Hebrew race, as a collective psychic unfolding of the Demiurge, has as its prototype or Manu an aspect of the Demiurge, known as Adam Kadmon.

In the case of the Agarthan Siddhas of Agartha, they have advanced genetic engineering technology to isolate the reptile genome and expand it through donation.

Of the various types of manifestations and interactions in this world, three main matrices stand out: reptilian, avian and mammalian.

Thus, it can be said that the lost Virya emerges as a hybrid of hominid/ape and reptile, and the synarchic initiate obtains his entityhood through the archetypal/esoteric combination of the aspects mammal and bird.

And the treacherous Siddha camouflages or hides his reptile aspect with the bird-like aspect.

More so the loyal Siddhas preserve and maintain their pure reptile aspect without admixture. From this comes the ancient memory and tradition in the Mythos of the serpent Lucifer.

The snake, which, despite the distorted Biblical story, was nevertheless a snake with legs, since the Demiurge's curse on the snake in this myth was that it "had to crawl."

This story rightly seeks to hide the serpentine aspect of Lucifer, for what is a dragon but a serpent with legs?

This effectively takes us back to the lizard men of the Luciferian star Venus, led by Lucifer.

All this indicates that on the path of return to Origin, the pure reptile essence of the Archencephalus or primordial brain must be sought[...].

Moreover, a timely clarification in this instance is that the traitor Siddhas are hiding their [form]
But it is different in the case of a snake that is diaphanous or with wings, as in the case of the Siddha QuetzalcoatI, undoubtedly another memory of blood, in this case of the ToItec people, of Lucifer, as Nimrod refers to in "Secret History of the ThuIegeseIIschaft".

This is so, since at the matricial[?] end of the snake, corresponding to the aspect of the lizard men, the configuration also includes the ability to walk, i.e. a snake with legs (lizard) and wings.

Indeed, if a Siddha wanted to, he could fly out of this world, out of this world, into Hyperborea.

The initiatory path oriented towards liberation and origin requires passing through the alchemical stage of Nigredo or the work to the black (to control the "black" or hominid).
Then, the abyss is reached, when the scales of the snake begin to whiten. That is to say, it reaches the point of cold-blooded reptilianism, which is the work of the white.

And finally, after the falling blood of the mammalian ape, and the cold blood of the reptile, one can reach the runic state, which is the very essence of the "spirit sphere", a stage known as Rubedo, the culminatIon of alchemical work.

In the first hyperborean initiation, the Self is isolated in the OdaI Archimedean, the soul subject being resigned, which effectively precludes having passed through Nigredo.

Further above the rune OdaI is the rune Tyr, thus forming the rune TirodaI. This rune Tyr, above OdaI, oriented upwards, also represents the resurgence of the Self, or Albedo.

Further, the Self, isolated from the OdaI archimedean, in the Tau plaza, can, by means of the initiatory caracol staircase, gain access to the Origin or Tau point.

Instance, which, as previously mentioned, allows access to the reptile record of Origin.

Then, in the second initiation, by means of the non-logical bridge, or the infinite staircase, the Selbst can actually be reached, in the realm of the infinite Self.

Thus, at this stage, in this transition, the reptilian aspect has certainly already [achieved] QuetzalcoatI, allowing it to ["walk"] for the Selbst.

Finally, having reached the Selbst, the reversion of the spirit sphere can then be subsequently consummated, returning to normality.

Moreover, if it chooses to remain in this area for strategic reasons, it can then mutate.
It is a mutation of the microcosm (where the lost self used to dwell) into a body of vajra, which is a body of VriI, or a "reptile scaly" body. Let us translate the initiatory meaning of the latter: it is a mutation which enables one to acquire initiatory-reptilan properties, suitable for the [fire] bath, i.e., cold blood, heart of stone, "hard" or invincible body, and scaly (with the capacity to camouflage themselves or be invisible from the outside), and like the saurian ancestor, pure hostility, pure Berseker fury.

The Hyperborean Reptilian State-Part Two

It can be seen in the work of Nirmrod de Rosario how the serpent and the dragon are sometimes alluded to, i.e. the references are to ophidian configurations, either to refer to the Demiurge and his infamous work, or to Lucifer, the Grail and the Hyperborean Siddhas. Let us look at some examples of both cases in the work "The Mystery of Belicena Villca" to establish the above comparison:

"The Liberator Gods, who in this were as terrible as the mythical Creator God Captivator of Spirits, only attended, as was said, to those who had the will to return to the Origin and exhibited an orientation towards the Origin; to such willing spirits, the Gods said: "You have lost the Origin and are a prisoner of the serpent: with the Sign of the Origin, understand the serpent, and you will be free again in the Origin!". ("Mystery of the Hyperborean Wisdom", Nimrod de Rosario)

Don't be afraid son," said the old man called Naaseno in Arabic. No one will harm you here. You are an envoy of the Serpent God, Ophis-Lucifer whom we serve. The Sign you bear marked for His glory proves it."

"Initiates of the Liberating Serpent! Followers of the Serpent of Uncreated Light! Worshippers of the Avenging Serpent! Behold the Bearer of the Sign of Origin! He who can understand the Serpent with His Sign; he who can obtain the Highest Wisdom that is given to the Man of Clay to know! Within this Divine child, in the womb of the eternal Spirit, is present the Sign of the Enemy of the Creator and of Creation, the Symbol of the Origin of our God and of all spirits imprisoned in Matter. And that Symbol of the Origin has manifested itself in the Sign that we, and no one else, have been able to see: Divine child; he may understand the Serpent from within! but we, thanks to him, thanks to his Delivering Sign, have understood it outside, and nothing can stop us now!"

It is in the Grail, the essence of the Luciferian reference where the symbolism and comparison with the serpent is most appreciated:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inverted Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the Enemy; a Green Vociferous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, one may thus be able to intuit what happened at that crucial moment when Truth was brought within reach of the captive Spirits".

The consideration of the "forbidden fruit", which the folk has mythically represented as an apple, is also approached from both perspectives. Let us look at the following two extracts:

"O Lucifer, give us the strength of your Green Lightning to resist the vision of the Black Face, so that we may devote to the world the apples of Primordial Treachery, and only then, O Lucifer, shall we be able to to find Lilith again and to betroth her, and then to set out again, now transmuted, on the reverse path that will lead us to your army of immortal heroes!"

Away with Kristos Lucifer, the Serpent of Paradise! Away with those who ate of the forbidden fruit: the awakened and transmuted men!"

So too, in the story of Nimrod and Princess Isa, the Demiurge Enii is described in the guise of a dragon.

Moreover, we also note that when Kurt Von Suberman was introduced by Konrad Tarstein to other initiates of the ThuIegeseIIschaft, some of them bore names such as Serpens and Draconis:

"I was introduced by Tarstein, and the Initiates greeted me kindly, but did not give their names at any time. On the contrary, they identified themselves by pseudonyms such as Aquilae, Leo, Serpens, Draconis, Corvus, Pavo, Cycnus, etc. The Asiatic said to be called "Phoenix Bird".

We must emphasise and accentuate the difference between the Demiurgic ophidian or reptile aspect and the serpentine/reptile aspect of the Siddhas and Lucifer.

Not to do so would be to fall into the error of many Viryas in rejecting and anathematizing per se everything serpentine.

This being so, it is well to remember the imitative character of the Demiurge with respect to Lucifer and the Siddhas.

Hence this reptile aspect is also copied to some degree by the Demiurge.

Thus, in "The Mystery of BeIicena ViIIca"["The Mystery of the Hyperborean Wisdom"], it is clear that the serpent is to be understood as a symbol of Origin.

This non-logical understanding of the serpent (from the origin) means understanding both serpentine aspects, i.e. on the one hand the dextrorotatory [rightwards] Demiurgic serpentine aspect (where the serpent represents the greatest possible knowledge for mud man, Design contained in the 22 primordial bijas or sounds and the 10 archetypes of manifestation of the One).

And here we have a draconic aspect of the Demiurge, with a reptilian character. Either a draconic figure, (e.g. in the story of Nimrod, where the disincarnated princess Isa is the head of the dragon Enii), or it is also sometimes referred to in ancient Gnostic texts as a serpent form with the head of an Iion.

On the other hand, the serpentine aspect Ievogyrous[leftwards], which in inverse movement to the dextrogyrous, refers to the origin and the serpent Lucifer, must also be understood.

In one case, the Demiurge, we have a carcelary aspect of the serpent. And in the other case, Lucifer, the serpentine aspect is re-signified from the Origin, being the serpent of the primordial gnosis.

The process of creation and cosmic manifestation by the Demiurge is nothing more than the expression of his VriI in dextrorotatory form, and to this is added later also the volitive force of the Hyperborean Spirits in chains, under the disorientated aspect of the lost Self.

Thus, the understanding of the serpent with the symbol of Origin, a non-logical ophidic understanding, makes it impossible to understand both the dextrogynous and the idiogynous.

These two movements are expressed by the dextrological Swastika, as well as the Ievogira respectively, and the understanding of both is synthesised in the oblicua or inclined Swastika, which was carried by the Third Reich.

It is precisely for this reason that this Swastika of the Third Reich also featured the 3 colours of the alchemical work. Black (Nigredo), white (Albedo), and red (Rubedo).

Returning to the aspect of the serpent design, it alludes to the way the serpent design expresses and behaves. energy, and all energetic variations (hence the undulating or serpentine oscillatory motion of energy waves, or even the helichoidal motion of the DNA double helix, which resembles a caduceus).

This serpentine/sinoidal energetic movement obeys the Demiurgic Iogos, and its representation in the Microcosm is the serpentine Iogos Kundaini.

The serpent is then, in the Demiurgic realm, a key or code/Iogarythm, which governs the dual aspects (hence the dual or sine movement), such as masculine and feminine, day and night, up and down, inside and outside, etc, etc, etc.

This Demiurgic serpentine deign (which is subordinated to the carocol design, which governs the entire entelechial evolutionary process of the entities), has its organic representation in the world of forms in the reptile animal, expressed in a wide range of archetypal matrices, ranging from the common serpent to its entelechia, which is in this realm the serpent god of design (as an extreme ophidian matrix), in the guise of a living caduceus, and with all its ornamentation.

On the other hand we have the dragon, which itself is a more compact aspect of the snake (a snake that has legs).

In a most obvious matrixic extreme, the "lizard man" is an aspect of Hyperborean manifestation, of complete autonomy, an aspect that was assumed by both Lucifer and the Siddhas, from the Origin.

And in this case, the Iagarto is the serpentine/senoid of the Siddhas, their Iuciferic Vox, as opposed to the Demiurgic Iogos.

Beyond the serpent, and the lizard, we have the dragon, which is an even more powerful ophidian expression, being a winged ophidian! This is a symbol of Siddhas among Siddhas.

Moreover, they can be loyal Siddhas, Iuciferic dragons, or even the Demiurge himself and his rulers. Both because of their imitative and copying character, and in order to hold the power of these reptilian matrices, in hybridisation with other aspects (such as the demiurge in the guise of a serpent with the head of a lion?).

The power and mastery of the archetypal web, without being subject to illusion, is possible only from the reptile state, which is the primordial, cold-blooded matrix, and without falling prey to the animic, thus that this aspect is assumed by Lucifer and the Hyperborean Siddhas, as well as by the Demiurge and his rulers, and the traitor Siddhas.

At this point it is appropriate to recall the dinosaurs, one of the first eruptions of the Siddhas incarnating on this plane.

Hence its "anti-aesthetic" form conforms to Demiurgic canons of beauty, and its hostility to the surrounding environment.

Saurians, who, beware, had their origin of manifestation from the gate of Venus!

All these ophidian aspects are scales of the symbol of the Serpent, the symbol of Origin, since they refer, as can be traced in the memory of blood or Minne, to the primordial aspects manifested by the Siddhas (both l o y a l and traitorous) from the Origin.

Reptilian typologies vary widely as is well known (as archetypal matrices, some being better known, others more obscure), with terrestrial reptiles not having the same connotations as aquatic or aerial ones.

And so it is with dragons, which are also winged reptiles.

The colours of these dragons also have different symbolism and meanings. The green dragon refers to the symbol of origin and the VrIl, used both in the dextrorotatory (Demiurgic) and the levirogyric (iuciferic) form, the created as well as the uncreated, nature in one case, and the pure geometry beyond the time and space of this world in the other. These two expressions of the VrIl/symbol of the Origin, consequently delineate the path of the luciferic left hand (Ievogyric), and the path of the right dextrorotatory (Demiurgic).

The black dragon (precisely because it is the black colOr that absorbs and dissolves all the other colors and forms of this plane) refers to Lucifer, while the red dragon alludes to the essence of passion.

In the case of the initiate or synarchic adept, his purpose is to awaken and raise the kundaini serpent (demiurgic Iogos in the Microcosm), to unite and merge with his God,

Under this yogic/serpentine path, the kundaini serpent also "acquires aIas"[?], but in this case, seeking to reach the One.

The Hyperborean initiate, on the other hand, may wish to take advantage of this Iogos/kundaini aspect, from the left wet way, solely in terms of evoking Lilith, and going up the river of pure blood to reach the Great Ancestor.

And in this case, of course, Lilith is the snake woman, and the Great Ancestor, "Anir", the primordial reptile aspect...

Although he possesses the VrIl, there is also the "essential passion" by which his disorientation was consummated.

("Anir" or the great ancestor has a double meaning, since it refers on the one hand to the analogical mode of the reversed "sphere-spirit" and on the other to the analogy of the head of the twisted giant, as well as to the "avatar" or reptile projection incarnate of the Siddha, The important thing to note here is that therein lies, from the symbol of Origin, the key of the VrIl, and the essential passion).

The Hyperborean initiate may also at times allow the activation of the kundaini serpent, to harness its energetic caudal, resigning and reorienting it, but without ever releasing the crown chakra into fusion with the One.

This re-signified serpentine aspect, then, is no longer kundaini, but the "lizard" aspect and potency that ascends through the spine.

Under the above premises, it is now more clearly understood why in many Hyperborean myths there are warriors or Viryas, who fight a serpent or dragon, e.g. Sigfried and Fafnir, Apollo and the Python, the christianised version of St. George and the dragon, etc. (These myths also have other levels of meaning, which can be treated separately from the subject here).

After slaying this reptile creature, the warrior/kabbalist drinks or bathes in the dragon's blood, which then becomes a "medicine", like the antidote for the snake's venom.

His immortal body of Vraja, the body of VriI, has been shaped, robbing the Demiurge of his own substance, and he has become a "dragon's head", covered with a draconic armour. (VriI/Iogos Demiurgic), now transmuted.

Here, in the esoteric interpretation of the myth, it is seen that the warrior has fought the Demiurgic reptile/dragon, absorbing its power (blood/venom), transmuting it, and forming from that essence a reptile structure or body fit to manifest itself in this world, fully liberated and plen[?] into autonomous power.

Thus, one has gone from being "snake-charmed" to being a snake-charmer, and holding a reptile aspect, which is identical to that of the Siddhas in Origin.

Returning to the initial pantheon, on the one hand we have the snake with which the evolutive pan is created. On the one hand, there is the circuit (carocol design) of the Demiurge, and on the other hand, the serpent with which one orients oneself towards Gnosis and Origin, i.e., the Lucifer Serpent!

Not to be omitted at this point is the infamous purpose of the synarchist propaganda that anathematises all that is "reptiIan thus pursuing the goal of hiding the Hyperborean reptile secret, in the same way that the judeo-christian tradition and the judeo-christian Church for centuries anathematized and demonized the figure of the serpent, distorting its meaning in the Biblical myth of Eden, in order to prevent the Viryas from accessing the forbidden fruit of Gnosis, opening their eyes, and becoming Gods again, as they always were in the Origin.

Evoking that lost message of the much distorted myth of Eden, of the Ancient Serpent, Lucifer: Eritis Sicut dii scientes bonum et mauIum, "Thou shalt be like God, conscious of good and evil".

The Ear and the Acoustic Reverberation of the Snake

The complex structure of the human ear is evidence of the link between the human ear and the reptilian ancestry, specifically the agouti, a link that has been sought to be avoided by all means, by inventing the so-called "lost sIabon[ancestor?]".

Let us remember that at the beginning of time, and prior to the enchainment of the Hyperborean spirits, we had in the world for one side that Demiurgic essay of the pasu, as a race of hominid matrix.

And on the other hand, the visit of the Hyperborean Siddhas to this world, assuming the aspect of lizard men, and encountering that test or trial of the pasu.

After the intervention of the genetic key, in which a group of Siddhas (the traitors) interbreed with the pasu race, the hominid-pasu mutates, acquiring the reptile gene and D.N.A.

Under this mutation, some physiological, climatic, chemical and geo-logical changes take place, as well as the appearance of new species (e.g. representative of the instance of the two sides of the chain are the birds, bio-logically accompanying the sequence of the occultation of the traitor Siddhas of their reptile aspect, assuming "aIas"[?]).

Among the physio-logical changes affecting the microcosm of the pasu, now mutated into a Virya after the accession of the lost Self of a Hyperborean Spirit, came the continuous expression of the right angle (alluding both to spiritual enchainment and to the secret of its liberation) in the now five-fingered hand, where the thumb and forefinger continually point to the right angle.

So too, the conformation of the pineal ganglion, the remnant of a former third eye, the inclusion of a reptile-like, RH-negative blood type, and the actual structure of the human ear as it is known today.

To differentiate between the mammalian type and the reptilian type, we have that in the mammalian dento-buccal structure, a so-called dento-squamous articulation is maintained, because it articulates precisely between the so-called dentition and the squamous bone.

Meanwhile, reptiles have several types of teeth, such as dentary, articular, and anguial[?], maintaining an articulation between the square bone and the articular bone, or square articular articulation.

Although the lost Virya, and its currently visible microcosm, is dominated by the mammalian aspect, as the dominant hominid matrix, descended from the pasu, the reptile aspect is also preserved in aspects of human physiology, such as the specific case of the human ear.

Since the intervention of the genetic key consisted in the resignation of the spiraI sign of the pasu (a sign representative of the matrix functions of the evoIutive development of the carocoI design) with the symbol of the Origin, such resignation allowed the organic actuaIisation of the affected spiraI matrix, as seen in the spiraI of the coccyx in the ear.

This is the reason why awakened Siddhas and Viryas perceive the sign of the origin in other Viryas, at the height of the human ear, for it is there that the above-mentioned resignation is organically passed on.

On the other hand, the middle ear bones in the ossicular chain, such as the malleus, incus and stapes, have evolved from the articular system of reptiles, while the anguilar has evolved into the eardrum of the ear.

These ossicles functioning to the acoustic transmission, derive from the dental system of the reptiles, and in the archetypal-organic conformation operated (where the resignation of the sign pasu with the symbol of the Origin contributed to the evoIutive plan devised by the Demiurge), this dental-acoustic set-up was structured as representative of the hunger design of the Demiurge.

So too, the tympanum is derived from the angle of the reptiles, named after the angle it forms in the infero-posterior jaw of the reptiles.
Further, an awakened Virya, who resonates the vox or bija of the Great Ancestor (which is equivalent to "listening to the serpent" in the blood), can eventually gain access to the secret reptile of the right anguish by being structured in the tympanum.

The form of the labyrinth is also seen nucleated or represented in the ear.

The proof that this organic conformation was due to genetic mutation (genetic clave) and not to a Darwinian type of evolution is that species halfway between the reptile and the mammal, such as Cinodon (e.g., Brasiliterius or Brasilodon) do not have these bones of the middle ear, which is indicative of a certain "health" of the species, as far as organic actualisation is concerned. This was, we repeat, due to an external or extraterrestrial intervention, operated by the traitor Siddhas, by means of the genetic key.

The Power from the Hyperborean Wisdom

The editorial created by the Pontiff Nimrod of Rosario, with its representative emblem, the Kraken, or ancestor sea monster in the guise of a gigantic body, signals to the awakened Virya a secret of that sea monster, which lies in unknown depths.

We have the manifestation of the polpo[?] at the beginning of time (recharged time, after the kalachakra), which is why it has "fallen asleep" in the depths of the unconscious.

This concept has been expressed by Lovecraft, in the Cthulhu myths, which refers back to and parallels the Lizard in the deep waters of the unconscious. In both cases it is an allusion to the power of the reptilian brain.

The inclusion of reptiloid aspects in Cthulhu, with dragon-like characteristics, and of the Deep Ones as having similarly reptile traits, are evidence of the above link.

For example, in H.P. Lovecraft's "The Shadow over Innsmouth", the description of Captain Marsh's daughter, who is said to resemble a reptile.

Or to cite a more concrete reference, the description given by the same author in the story "On the Walls of Erix", where a strange race of lizard men on Venus possess tentacles in their pectorales.

Tentacles are in this mythical context analogous to snakes.

And just as in the 16 primordial serpents (to which in the Pyrena talla[?] two more serpents would be added, allusive to the pair of origin), in the archetypal actualisation under the mythical frame, there are also two opposing positions, these tentacles/serpents being representative of the symbol of Origin, the two positions being here the mirror image of the original couple.

The ornamentation hall[?] in Lambayeque, Peru, of the Lord of Sipan, as a crown and pectoral, exhibits serpentine-headed body tentacles. This is a precise indication of the serpentine aspect as a culmination of the esoteric expression of the body and its tentacles. This is undoubtedly where the secret of the serpent is hidden.

The eight tentacles refer on the one hand to the resignation of the double quadrangularity that in the quadruple psychic structure of the Labrelix path (the 4 enclosures or tetrarchs of each instance in the Labrelix path), a double resignation must be made.

The ego is then able to orient itself in terms of the two acts or sequences of its original misdirection (reversion of the abstract ego or sphere spirit, and later reflection of the infinite ego in the symbol of the Origin).

Hence also the suggested semiotic linking of the 8 with the infinite, which under this consideration is alusive not to the potential Infinite, but to the actual Infinite.

On the other hand, given the organic manifestation of the body as an archetypal expression of the argument of the spirit self that has been lost since its first instance in this world, it also reflects the hungry design of the Demiurge, insofar as the digestive system of the body is the same sphincter through which it eats and excretes, which has its correspondence in the archetypal Demiurgic unfolding, and the subsequent reabsorption or phagocytosis, in each inner cycle of kalpa and pralaya.

And while there is a Demiurgic "hunger" or craving, which the lost self takes as its own (due to the confusion of being subsumed in the conscious subject), there is also an "infinite hunger", proper to the self in its infinite dimension as the awakened self in the Selbst, or the Self of the infinite self.

This has its figuration in the "polpo"[?], whose peak mythically delimits with the primordial ocean of infinite milk, in order to feed the "polpo", which here is a figuration of the stone child, the lizard child!

Such an ocean of milk, by its infinite dimension, necessarily exceeds and surpasses the Demiurgic archetypal world.

This is how we understand the stone child, or the pope, and the representation of the virgin of Agartha as "the virgin of the pope", an artistic representation which, consciously or unconsciously, has also been cannibalised.

The marine aspect of the poWer and the sea has also been terribly confused, and perhaps intentionally, by some, with that symbol Ichthus of the fish, attributed to the early christians. Suffice it to note that in Demiurgic cults, such as christianity, it is neither maintained nor expresses the essential hostility to the created world, as it is held in opposition by Cthulhu and the deep ones.

That christianity has adopted the symbol of the fish is due to the fact that its [historical narrative] took place under the constellation of Pisces, to the analogy of the fisherman and his prayers under the evangelizing proselytizing mentality, and to an allusion to the monad of the pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the design of the pasu, and to an allusion to the monad of the pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the Demiurgic design.

But it has no relation to the so-called hybrids, known as the race of the Deep Ones, nor to Cthulhu, who has manifested himself in a purely hostile essence to the Demiurgic world.

On the other hand, christianity, and the whole Demiurgic structure, has always derived and imitated principles and symbols that are not its own, adapting them as a slice aspect of the original scheme, in its own context.

It is worth remembering that in the case of Cthulhu, he is not merely a "pope" but has draconic features. And in the case of the race of the Deep Ones, they are not merely "men" either "fish", as they are sometimes called, but there is also a reptile-like appearance in their physiognomy, as in the previously cited case of Captain Marsh's daughter in "The Shadow over Innsmouth".

In H.P. Lovecraft's story "The Monarch", we find that in the underground city of K'n- yan, Cthulhu and Yig, the Serpent God, appear several times together, both looking at each other, one at the other, and the other at the other opposite each other. Lovecraft's link here between the body and the reptile could not be more conspicuous.

Of course, we also find in the polpe[?] aspect as a Demiurgic replica, which assumes these aspects, from a Demiurgic resignification.

Thus it can be seen in this sense that the 8 tentacles of the body each function like a brain of their own, and the 8 form One. In the same way, each tentacle is like an "eye", thus seeing everything.

But this Demiurgic replic aspect should not be confused with the Kraken, of Hyperborean symbology. as set out above.

Thus, in this sense, the Kraken scheme that Nimrod de Rosario took on for the publishing of his books should be appreciated with a highly initiatory implicacy.

It should also be noted that the representation of the pole also alludes to the charismatic link between a chief Siddha of the Hyperboreans, and a group of Viryas, charismatically nurtured around him, in a kind of nexus that can be categorised here as a pole and its tentacles.

And finally, from the Hyperborean Wisdom, it is said that the constellation of the power, in the eastern hemisphere (ruling from Antarctica where there are Siddhas present as well as a gateway to the world of Agartha) will be the determining eastern configuration in the final battalion, and that to The southern cross is as constricted as the eyes of the pole.

The Secret of the Lizard Order

In the sixth volume of "Fundamentals of the Hyperborean Wisdom", the Pontiff Nimrod of Rosario mentions the library of the Crystal Books of Agartha, guarded by an order called "LAGRGAL".

Specifically, it is stated in this regard:

"The Custodians of the Books of Christ form an Order of Wise Warriors, known since ancient times as the Lagrgal Order, and it is stated in the Hyperborean Wisdom that only they, of all the Siddhas of Agartha, have fully understood the Mystery of Lucifer's Grace. The loyal Siddhas of the Lagrgal Order are the founders of the Order of the Tyrodian Cabaleros: THEY AUTHORISED A GROUP OF PRE-EXISTING INITIATES IN THE ARGENTINE REPUBLIC, HYPERBOREAN PONTIFFS, TO CONSULT THE "TYRODAL CRYSTAL BOOK", TO USE ITS SACRED NAME AS A RUNE.
THE TWO MEN, TOGETHER, PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE ORDER'S CONSTITUTION. TOGETHER, THEY PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE "LETTER TO THE CHOSEN ONES": TO LOCATE THE CHOSEN ONES AND PREPARE THEM IN THE KNOWLEDGE OF HYPERBOREAN WISDOM TO FACE THE COMING END OF HISTORY WITH HONOUR".

The hidden and encrypted meaning of this word, LAGRGAL, is precisely that of Lizard!

So the Lagrgal order is the order of the Lizard Men, and it is this order of Lizard Men from Agartha, which has devised the strategy of the Tyrodal order, once led by Nimrod of Rosario.

It is not only an allusion to the serpent men of Agartha, but Lagrgal conforms to where transposing the initial letters, LAGR, we have GRAL, and the remaining letters GAL backwards, we get LAG, i.e. Lizard. So in LAGRGAL, we have the Graal of the serpent!

Let us remember that Lucifer is the Serpent God, and more properly, he has manifested himself in the guise of an lizard man. And the Grail is the jewel in his crown, hence this is the hidden meaning, as the Grail of the serpent/lizard God, Lucifer.

And this order of lizard men, Lagrgal, are the custodians of this initiatory knowledge, for of all the Siddhas, they are the ones who have fully understood the mystery of the Grail, of the serpent God Lucifer.

It is worth remembering the identity between Agartha and Venus, as is well referred to in The Mystery of Belicena Villca[The Mystery of the Hyperborean Wisdom"]:

"Inverse to what was at La Brea[?], on Mount Elbruz there was a Way to Agartha, or to Venus, which is the same thing."

So, as Agartha is Venus, from the Hyperborean and Luciferian, so the Siddhas of Agartha are the Lizard Men of Venus.

Here we have several meanings in the same obvious plane that refer to the Origin: the Hyperborean Siddhas, or lizard men of Venus and the Gracefulness of Grace, since Venus has been known since ancient times as the green world, a concept also shared by the lizard, and the luciferian Gracefulness of Grace.

Then, considering Venus as a Hyperborean expression of Agartha, and the dimensional portal through which precisely the Siddhas entered this world, we have that there has also been a reptilian representation of Venus, as indicative of the loyal Siddhas and Origin.

Venus being "the green pantheon ancestor", its sulphurous atmosphere conveys a certain reddish tinge, thus gnostically capturing the Hyperborean image of a green lizard with a red crest!

The Grail, as a "Luciferian jewel" that allows one to orientate oneself to the Origin, also has the figurative image of a green serpent (an aspect reminiscent of Quetzalcoatl, as a "Smoky Serpent"), of a green ray, a sword, and the forbidden fruit of truth that the serpent carries, that fruit offered ancestrally by the Serpent, Lucifer!

Again, we refer to The Mystery of Belicena Villca[“The Mystery of the Hyperborean Wisdom”], to validate and certify what is stated here:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inverted Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the Enemy; a Green Vociferous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, it is perhaps thus possible to intuit what happened at that crucial moment when Truth was brought within reach of the captive spirits.
Yes, because since the Grail settled on the Vruna of Oricalco, the tree of Science was placed within the reach of those who, utterly confused, lived in Hell believing that they were in the grip of the serpent.
Henceforth they could eat its fruit and their eyes would be opened! Hallelujah for Kristos Lucifer, the Serpent of Paradise! Hallelujah for those who ate of the forbidden Fruit: the awakened and transmuted men!"

Then, in LAGRGAL, we have the L for Lizard, both at the beginning and at the end, which refers to the obvious truth that the Siddhas have entered this world as Lizards, and it is in this reptile aspect, again as Lizards, our return to Origin.

On the other hand, L is a semiotic expression of the right angle! And we know that the reptile brain, in its anatomical arrangement, is precisely located in the right angle.

The secret of the right angle, in front of which one has to stand in a spaced position (the brain is located at the back of the skull, and "in a spaced position" here also means in the opposite direction to the direction of the transcendent Demiurgic time, i.e. oriented back to the Origin), is precisely the one in which the brain is located.

Secret of the reptile aspect.

For only by positioning oneself in the cold-blooded reptile, can one cease the constant quest for lost from the I through the making of sense in the entities. This making sense paradoxically loses "sense" from the reptile aspect.

Then, also in the "Fundamentals of the Hyperborean Wisdom", a rune Lagrgral is mentioned, that It blocks the passage of those who do not possess, in order to gain access to the contents of the Books of Agartha, the condition of absolute valor and Luciferic Gracious Attitude. That is, the very status of the custodians of the Books of Agartha:

"The only possibility, then, left to an Initiate to get the Custodians to grant him passage to the Books of Christ is to stand before them and display ABSOLUTE VALUE, being willing, as befits a Warrior of the Return to Origin, TO GIVE UP EVERYTHING MATERIAL, TO SURRENDER THE MICROCOSM IF NECESSARY, AND TO PRESERVE ONLY THE WILL GRACEFUL OF THE SPIRIT. With less than this valor, the Initiates will never reach the Gate of the Library of Agartha, for an INFINITE FENCE will prevent them from doing so, that is, a fence that cannot be surrounded: the Gate of the Library is, in reality, an infernal fenestra where the Rune LAGRGAL is engraved, on which the custodians project the infinite pole".

In other words, to access these Hyperborean records from the Agarthan Books of Christ, one must also be a Lizard!

The Secret of the Serpent in Ancient Egypt

Among various mystical traditions of ancient times, ancient Egypt stands out as a major initiatory focus. The serpent, which is present everywhere, is the very sign of this.
Whether in the crown of the pharaohs, as the Ureus serpent, in the pyramid texts, in the texts of the pyramids, the texts of the
The funerary sarcophagi, the divinities represented in temple deities, or the mysteries of Isis and Osiris.

The omnipresence of the serpent in all areas of Egyptian tradition is the clearest indicator of Egypt's mysticism and its guardianship of initiatory secrets.

His very name in antiquity, Khem, provides the key to the mystery.

Etymologically it means "black earth" (as opposed to the red earth of the desert). Plus a[...]

The esoteric meaning of the term refers to the domain of the occult arts, the black arts, the dark occult mysteries of death and the abyss. Mysteries into which were initiated the followers of the Snake.

And precisely from the name Khem comes Al-khem, from which we have alchemy!

There should be no misunderstanding that after the collapse of Atlantis, a large migration of Atlanteans allied to the traitorous Siddhas migrated to Egypt, since during Atlantean times, there was a strong contact between Atlantis and Egypt, with Atlanteans from both groups.

And likewise, despite the outbreak of migration of the Atlanteans allied to the traitor Siddhas, there continued to be Egyptian initiates who responded to the loyal Siddhas.

It should be noted at this point that, according to Egyptian tradition, the Amenta or underworld, where their ancestors lived, was west of Egypt, and it is the same spatial location that was attributed from Egypt's geographical coordinates to the Atlantis, which means that the Atlanteans were considered by the Egyptians as their ancestors!

So the legacy of the Atlantean-luciferian was certainly inherited by Egypt, which is reflected in the relevance and presence of Egyptian serpentine or ophidian symbology.

A great many Egyptian divinities have ophidian appearances or attributes.

From Thoth, associated with the wise initiate Imhotep, god of wisdom and bearer of the serpentine caduceus, Isis, of various aspects or theophanies with a serpentine appearance, e.g. Isis-Thermutis, and her consort Osiris, who is the initiatory process of death, descent to the underworld, and return to life through the magic of Isis.

Osiris was said to have entered through the tail of a serpent and exited through its mouth, which in the initiatory cave alludes to precisely the same process.

There is also the case of Ra, who was said to have "chained the serpent", which is an old way of signifying that he had mastered the serpentine power.

Some divinities expressed themselves directly in the form of a serpent, such as Apophis, the serpent of the Duat or underworld, the serpent Renenutet, or Udayet.

In other cases, hybridisation appears, as in Kebechet, the daughter of Anubis, who had the head of a snake.

Even the crocodile god Sobek is a manifestation of the ancient Serpent. The case of Sobek is emblematic, because according to certain variants of the myth, he was considered an incarnation of Seth himself.

One of the initiatory tests that the initiates had to pass was to cross a lake or rainy canals where there were crocodiles (representations of Sobek), without being devoured by the adept.

With this, an initiatory degree or mastery was obtained, dominating the waters, the passions, and essentially the fear of death, thus being transmuted.

And beyond this, the initiate attained the power of his primordial reptile aspect, represented here by Sobek, who, as mentioned earlier, in association with Seth, brings all the initiatory keys.

The cosmogony and theogony of the Egyptians varied according to region and time, there being four main centres or foci: On or Heliopois, Memphis, Hermopolis, and Thebes.

Regardless of the case in question, the snake always plays a central role.

Atum (supreme divinity in Heliopolis) was portrayed as a fiery serpent, emerging from the depths of the P rimordial Uncreated waters, the Nun.

The god Ptah, in Memphis, was known as "lord of darkness", "lord of magic", and "lord of snakes".

According to other sources, his manifestation was also said to have had an ophidian character, as he was "born" from an egg laid by Kneph, in the guise of a snake.

In the case of the pair of Gods of the Ogdoad (8 Gods) of Hermopolis, all of them under the regency of Ra, they had manifested themselves as serpents.

With those paradoxes that myths sometimes present, these eight gods were considered to be Ra's progenitors, and at the same time his sons. Which, considering the serpentine character mentioned, indicates that Ra also possessed this ophidian essence.

And in the case of Amun of Thebes, he was identified with Atum, Ptah and Ra, which made his serpentine power unimpeachable.

It should be noted that Amun means "hidden", which alludes to the Unknowable, beyond this world.

Despite being associated or identified with the sun, under various guises (Khepri at dawn, Ra at noon or Amun himself at sunset), these are hypostatic masks, behind which his true solar character is that of the black sun.

And this brings us to Atum, the black or occult, the Serpent of the origin, who has an Unmanifest and out-of-this-world aspect, "A", here indicating the serpent Apophis, and a manifest aspect, "Tum". Atum emanates nine manifestations or Gods, known as the Ennead. Without going into the complexity of the Ennead, and its esoteric significance beyond the apparent, one of these Gods, Seth, is not subject to any cosmic law, but rules over chaos and primordial darkness.

Indeed, the name Seth derives from Suth meaning shadow or darkness, being the shadow God of the desert, the God of darkness and chaos, the ancient Serpent.

Seth is the Serpent in the manifest world, while beyond this world, his occult aspect is Apophis.

Seth was said to protect Ra in his "Solar boat" ("boat" being a Vimana, being a mode of hyperspace, hyper-dimensional and supra-human geometry) from the attacks of Apophis. More to the same time, Seth was an aspect of Apophis! That is to say, behind the duality of this world, and its confrontation of opposites, there is synthesis and transcendence in the serpent.

Illustrating this same point, we have that when Ra looks into the abyss, he sees Apophis. But here, the serpent Apophis is his own dark foundation from the Origin. The dark double of Ra.

In this sense it is said that all the Egyptian Gods were scale configurations of the ancient Serpent, Apophis.

The Egyptian term by which the gods are commonly designated is NTR or Neter (in plural Neteru). But although Neter was translated as "God" by scholars, a more approximate and correct meaning according to another source would be "dark foundation of the abyss". Thus, behind the visible manifestation of the Egyptian gods in the world or space, there is an occult foundation of their manifestation, the black [burachus] in space, which has a representation in the uncreated waters of the Nun, which is completely ophidic.

Thus, regardless of their iconographic representation, the Egyptian gods, whether zoomorphic, anthropomorphic or anthropozoomorphic in appearance, have them behind their reptile essence.

The faces of such well-known animals as hawk, vulture, jackal, etc., are totemic masks within the cosmic manifestation, masks behind which all the Gods are snakes or reptiloids.

Ultimately the Gods are conceived here (regardless of their function) as the personification of dark primal forces, with totemic masks. And they have as their ultimate foundation an ophidic substratum from the Ancient Great Serpent.

These gods, under the denomination of Neteru, together with the followers of Horus or Shemsu-Hor, They formed in pre-dynastic Egypt the wise ophidian ancestors of all subsequent pharaohs.

As previously mentioned, regardless of the tradition of Heliopolis, Memphis, Hermopolis or Thebes, the serpent has always been at the beginning, in one instance at the beginning and before cosmic time.

And likewise when the Pralaya, or end of the period and withdrawal of cosmic manifestation, comes. The goddesses of Egyptian cosmogony, it is said, take off their masks of various animals, and assuming their original form of serpents, begin to devour creation.

In the same way the Gods, who from their reptilian condition remain immutable, unaffected by this dissolution, remain in the immutable centre. Thus everything is devoured, until it reaches the centre, or "void", insofar as it is free or beyond the conditioning factors of matter, time and space.

Everything springs from the Serpent, and returns to it. That is to say, there is an ophidic foundation behind every manifestation and non-manifestation, and this whole process, as well as the return to the Origin, are explained from the foundation or ophidic substratum, by means of the dextrorotatory and the levogyric [swastika].

Without forgetting, of course, the essential component of the "lila" or game-competition of the Siddhas or Gods, on one side or the other, in all this [lies] the key to understanding the Serpent from the Origin, i.e. from the blood, with the sign of the origin.

In one part of the Egyptian Book of the Dead, Osiris asks Atum what will happen at the end of time. To which Atum replies that they will only remain in the form of snakes.

It should be noted that Seth is the dark double of Osiris, and Apophis is the dark double of Atum. Seth and Apophis being expressions of the Great Serpent.

The serpent was so important in ancient Egypt that the pharaoh wore the cobra on his crown as a symbol of power, protection and divinity. Being an initiate in the mysteries of the Serpent, and belonging to the Serpent's lineage.

For Pharaoh was an incarnation of the word and dark power of the occult God, that is, the Ancient Serpent.

In addition to the different cosmogonies according to the time and psycho-region, it is in the wisdom of Egypt, under the initiatory vision of the myths, that the Serpent can be perfectly understood.

By attending to the ophidic foundation of Neter, and taking into account the play and interaction of the Gods (Siddhas), the abysmal depth of these ancient and hidden mysteries can be glimpsed.

Dextrorotatory and Levorotatory

The Vril, the runic power of the Hyperborean spirit, can be expressed in two movements, according to the will of each Siddha. In one case it is the dexotrophic movement, and in another case the levorotrophic movement.

The undeployed Vril, in potential form, is represented by the oblique Swastika, while the dextrorotatory and levorotatory Swastika represent these two movements respectively,

The Vril with respect to the Virya has been defined as "pure possibility", since the Self is a reflex manifestation of the infinite Self, but if indeed the infinite Self is attained in the Selbst, the Vril is no longer merely "pure possibility", but "pure act".

In the world of spirit, beyond the Origin, the movement of the Vril in one direction or another is a function of the interaction of the Siddha and his Lady consort, a mystical consummation between Him and Her, or God and Goddess.

Every reality conceived or projected by the Siddha is reflected in It, and manifested.

Moreover, in this Demiurgic world, the infamous plan was conceived, to propel and accelerate the entelechial (dextrorotatory) movement of the entities, using foreign Vril, of other Siddhas. Which caused The Siddhas, sensing what was coming, the approach of the Siddhas to this world, to see what the Demiurge was up to (even before their division into two groups).

This "stolen" Vril has been capitalised by the Demiurge, using the volitional force of the Self (expressed in its movement in the labyrinthine Labrelix) in its disorientated search for Her, to accelerate the entelechy of the soul subject running in the Elix channel.

Thus the strategy of the Hyperborean Siddhas, in awakening and orienting the fettered spirits (Strategy O of the Siddhas), generates a movement of the levorotatory Vril, as opposed to the Demiurgic dextrorotatory Vril. The aim is not to propitiate entelechy, but the opposite, to go back in the opposite direction back to the Origin.

So far we have a dextrorotatory Demiurgic movement, which seeks, by projecting the uncreated into the created, to emphasise the "beauty" aspect thus aroused.

And in strategic opposition to this process, the Luciferian levogyric movement, which seeks to liberate or rescue the uncreated from the created, affirming the uncreated beauty outside and beyond matter.

It should be noted that in the case of the traitor Siddhas, they have not been "reversed", and yet they keep their Vril. and yet they retain their Vril, which is another mystery.

Up to this point, the luciferic levorotatory movement and the Demiurgic dextrorotatory movement have been pointed out[...]

However, a more elaborate categorisation allows us to appreciate that in different contexts, both the levorotatory and the dextrorotatory can be used by the Demiurge, and by the Hyperborean Siddhas and Viryas.

It has already been mentioned that the entelechial process, projected in time into the entelechial future (from Pasu to Manu) is a dextrorotatory movement, but this dextrorotatory process has its expression during the Kalpa of cosmic manifestation, and when the dissolution of the Pralaya comes, all this is withdrawn into the Demiurge, who absorbs and phagocytizes his own emanated and unfolded substance, When the dissolution of the Pralaya comes, all this is withdrawn into the Demiurge, who absorbs by phagocytising his own emanated and unfolded substance. And in this withdrawal, the movement is necessarily levogothic, for it is opposed to the previous entelechial dextrorotatory of the flow of transcendent time. It is, however, a Demiurgic levorotatory movement, leading not to the Origin, but to the Pralaya or devastation at the end of the Maha Kalpa.

It should also be noted that in the dextrorotatory entelechial process, during the manifestation of the Sephiroth, the Qliphoth are generated by contrast as a shadow effect, which would be the reverse of the Sephiroth.

Sephiroth. The Qliphot would thus be a, let us call it the "left side" of the Demiurge, but even so, and because it is justly a Demiurgic expression, it is also part of the great illusion of this world.

As the opposite reflection of the Sephiroth that unfold in the dextrorotatory process, the Qliphot here maintain a levorotatory (yet Demiurgic) sense.

When the Demiurge is referred to as Jehovah Satan, the distinction is made here that the aspect "Jehovah" rules the Sephiroth, and the Satan aspect of the same entity rules the Qliphot.

Thus it turns out that many occultists attempt to go to transcendence or liberation through the Qliphot, finding in most cases the trap of being phagocytised by that dark side of the Demiurge.

Nevertheless, the dark realm of the Qliphot forms a kind of "unconscious" of the Demiurge, for not being the visible aspect of luminous cosmic manifestation, his logos is not consciously projected there.

So it may in a certain instance be strategic to approach, infiltrate or attack the Demiurge from the Qliphot, and this would be one of the reasons why the Dark Lady Lilith is said to have her abode there as well.

That is to say, in the Hyperborean vision, Lilith is there infiltrating enemy territory.

Similarly, the Norse Yggdrassil also has a dark counterpart, the Heldrassil tree, (In Norse myth, Hela is the Goddess of Death), and according to some deep exploration into the record of this Mythos, Wotan hung for 9 days from the Yggdrassil, and 9 nine nights from the Heldrassil.

In any case, the knowledge of the serpent from the symbol of the Origin, encompasses both the field luminous or sephirotic, as well as the dark or qliphotic, and even more, the luciferic which is beyond both trees (sephirotic/qliphotic), and with which the triad cusp of the tree of the Sephiroth is resigned. (Kether-Hokmah and Binah), and the triad of the tree of death of the Qliphot (Thaumiel, Satariel and Gaghiel).

In the middle of this qliphotic tree, there is the Qlipha known as Thagirion, which is the counterpart of the Qlipha.
dark aspect of the "sun" aspect of Tipheret on the tree of life. Thagirion thus becomes a kind of "black sun", as an archetypal imitation of the Uncreated black sun.

Tipheret is the demipurgic beauty aspect, which generates the fascinosum that traps the Virya in the archetypal arguments, causing him to affirm them as real. And Thiperet is the sign of power conferred by the Demiurge on the traitor Siddhas, operating between the earth and the sun, in the so- called Kalachakra key.

But by mastering this aspect of Thagirion, the "shadow of Tipheret", by resigning it to the sign of Origin, the Tipheret aspect (its luminous counterpart in the Sephiroth) is also resigned, by taking away the power of the treacherous Siddhas, weakening the kalachacra, with the consequent liberation of the captive spirits. This is exactly equivalent to "taking the Shambhalic heaven by storm".

This is because the black sun neutralises the white/golden sun of Shamballah, plus the attack on the Demiurge in this case proceeded from his dark side, since his attention is not focused there, and it is thus more strategic to go from the tree of death.

But then the daemonic forces that emerge from the tree of terror must also resign themselves.

After having resigned Tipheret with the sign of Origin, Daath, the abyss (the Sphere common to both trees) can be crossed, whereby the Demiurge is at a strategic disadvantage, and the Virya or Siddha, like Lucifer who is both in death and beyond death, with weapons in hand (runes) can completely destabilise the higher Demiurgic triad (Kether, Hokmah and Binah).

Returning to the analysis of the dextrorotatory and levorotatory, also from the Hyperborean side it is possible to confront both aspects, since the strategies of the awakened Siddhas and Viryas, inserted in the axiological context of the superstructure, within cultural facts, or as emergence of autonomous cultural facts controlled and governed by the Siddhas, denote therein an expression of the Vril dextrorotatory, projected in time.

On the other hand, the song of A-mort of the Siddhas seeks to awaken and orientate the Viryas, to effect a retrojection of the Minne towards the Origin, in a clearly levorotatory movement.

Thus, a distinction must be made between the dextrorotatory and the levorotatory, both Demiurgic and Hyperborean.

And from the Hyperborean Luciferian perspective, it can be seen how the symbol of the black sun is made up of 3 levorotatory or sinistratory swastikas.

Beyond the way in which the spiritual enchainment is sustained by the traitor Siddhas, through the Kalachakra key, we have a complex archetypal metaphysics, which establishes a connection of meaning between the designs of hunger and madness, under which the lost Self is kept captured and phagocytised.

The very giving of meaning in the Demiurgic entities, which is carried out by the Ego subsumed in the conscious subject, produces an energetic unfolding or manifestation, which drives the movement of the entities, in the direction of their entelechy.

We use the term "hunger" here in a metaphysical sense much broader than the need to satisfy a digestive function, although certainly in the animal kingdom, as a Demiurgic creation, it is noted that hunger, and not sexual need, is the primary instinct.

More to the point, hunger in its broadest sense is the craving for satisfaction, through various sense objects, situations and people, that starts from the Great Ancestor's own essential passion.

So that this making of meaning, on the part of the ego (projected through the conscious subject, with which the ego is confused), in its continuous search and movement, drains it of its own vitality, its blood, which is absorbed by the Demiurgic machinery set in motion.

In the making of meaning, while pain and pleasure (two sides of the same coin) make up the greatest energetic expression, any emotional reaction that postulates meaning (acceptance, admiration...) is also the most important,
rejection, pleasure, pain, fear, sadness, etc.) feeds this entelechy development, whose hunger is never satisfied, until the very realisation of the entelechy.

It goes without saying that behind the hunger or craving that the ego illusorily assumes as its own, there is the Demiurge and all his phagocytic deployment, being the only consumer in this game of his, as long as his rules, or Demiurgic dictates, are maintained.

This is why, for this to continue, the ego must always remain phagocytised by the soul subject, and captured by the emergent deployment of myths and Demiurgic sacred symbols.

In this condition, the ego is continually phagocytised (read "eaten") in its volitional force by a multitude of desires, emotions, ideas that can become obsessive, dramatic situations and all forms of desire for a goal, which is always a "becoming", an entelechy to be realised, which needs the "energetic food" that provides meaning.

It is by this mechanism, on a greater or lesser scale, that the whole Demiurgic manifestation functions. The monads and archetypes, in their actualisation in varying degrees in matter, in their movement towards entelechy, draw from the lost Self that necessary force, which continually weakens the Virya more and more.

Ultimately, this craving for satisfaction or desire masquerades in many forms, but it is never satisfied, burning like a fire, and the more wood you throw on it, the more it flares up.

We may observe that whether the desired object is not obtained, whether the result is half-obtained, whether it is temporarily obtained, or whether it is an unexpected negative effect, in any case the craving is maintained, sometimes jumping the person from one object to another, never finding full satisfaction. And this is because the Self is a manifestation of the Uncreated spirit, so it can never be satiated in this world.

Moreover, the conditioning of the Demiurgic hunger that the chained ego assumes as if it were an expression of its own essence is made possible by the transcendent time factor, with which the ego, under false identification, is "almost temporalised".

So whether it is the projection of a longing for the future, or the regretful memories of what has been lost from the past, the Demiurgic hunger is always kept alight at all times.

Essentially, phagocitisation is expressed through three fundamental nuclei, which are the sexual, the emotional and the intellectual.

Who has not conceived of sexuality as a kind of "hunger"? Who has not heard someone refer to being "eaten away" by a memory, thought, or emotion?

Or the popular expression "it eats my head off", or a lover talking about someone else who has "eaten out of the heart".

All this shows that behind all motives of expression in this world, there is an underlying hunger.

But it all starts from the setting of meaning, which is the link or link between the subject (the Virya Self) and the external world.

This setting of meaning can effectively be neutralised and reversed, from the same conscious subject that has projected it. In addition to the withdrawal of the meaning-giving, the Demiurgic design is fought by applying the principle of encirclement and by means of the luciferic graceful attitude, as well as the appropriate runic projection, the runes being the weapons of the Virya.

But the point to understand here is that the will of the misguided ego is capitalised on in order to The development of the entelechy of the Demiurgic monad, and various phenomenal entities of the world.

When, by the effect of time (the flowing consciousness of the Demiurge), the universal manifestation reaches its entelechy, all is phagocitised, or swallowed up by its Demiurgic source, thus having the hungry design its highest and ultimate expression.

The metaphysics of hunger envisages that the Microcosm, in which a lost "I" is chained, receives its necessary energetic "food" from the world, which in turn must be repaid by the giving of meaning to the entities and one's own volitional force in a continuous feedback. But in the last instance, when the pralaya arrives, everything is devoured or phagocytised by the Demiurge, the final consumer.

Such is the relevance of the hungry design in the world of the Demiurge, that very ancient cults Demiurgists, and later Christianity, have incorporated into their ceremonial rituals the ritual ingestion known as "theophagy", or "eating God", maintaining this principle, although beyond this ritual, in the end it is really the worshipper of the Demiurge who is eaten[...]

This hungry design, exemplifying the situation affecting the lost self, has its corresponding analogue, mythically and organically in the octopus, which uses its own sphincter to eat and excrete, thus being analogous to the sequential manifestation and reabsorption of the world, in different Kalpas and Pralayas, on the part of the Demiurge.

Under disorientation and enchainment, the lost self is "squeezed and recycled" over and over again, from time immemorial.

All movement and disorientated search for the lost self, in fact, in its many and varied forms, is subject to the hungry design, thus capitalising on all the emerging energy flow.

Hunger design thus expresses itself in a wide archetypal range, where the greatest and strongest is eats the weakest, in the manner of Renfield, Dracula's failed disciple, who sought to eat creatures that had eaten smaller ones in order to assimilate their essence.

But when the "I" is situated in the Selbst, from the infinite "I" a craving or hunger of its own is propitiated, which is in itself infinite, and can, by its very infinite scope, become devastating for the Demiurgic world.

Although the religious-esoteric current of Buddhism proposes in the first instance to "kill that hunger" of which one is a victim in this world, calling it "tanha" or "inextinguishable desire", its doctrine considers as its goal the "extinction of the Self", which it conceives as illusory, without therefore focusing on the true Self, and its "infinite craving", which is not of this world.

In addition to the hungry design, the lost Virya is completely lost and confused as to his condition as an expression of the uncreated spirit. This situation, of being unaware of one's own Self, falsely identified with the soul-subject, is certainly a condition of insanity.

It is madness to have forgotten Origin, and as Nimrod de Rosario rightly tells us, it is madness to have forgotten Lilith, the Lady of Origin.

It is madness also to have forgotten the primordial runic language of Origin. And it is madness, that being in essence a God, one should suffer in this world the limitations of a mortal and conditioned human.

It is madness that in the world of the Demiurge, in his dream, the lost self seeks Her, and that one continues indefinitely to seek one's own good and benefit in this world to which one does not belong.

Life in this world is a situation of madness, miserable, temporary, and insubstantial. Ultimately illusory from the Spirit.

And under such a condition one interacts with other lost Viryas in a similar situation.

In short, the conditions of madness in the Demiurgic world are innumerable, but we have mentioned a few items that directly concern the spiritual enchainment.

This condition of madness is the one that the Demiurge and his agents propitiate most acutely in a Virya who tries to reorient himself, to plunge him into a greater degree of strategic confusion, under different paradigms, which vary according to the space of signification and axiological context, thus activating the more[...]
The Virya's soul is a symbol of a variety of oblique myths and sacred symbols, and even in some cases, plunging the Virya into the chaotic soul misery of the soul.

This is what often happens when an oriented Virya seeks a return to the Origin. Like
Demiurgic counter-offensive activates the hidden springs of the Demiurgic serpent design (a design consisting of a series of functional archetypal matrices, which regulate all energetic dynamics), to drive a regression of the Virya's soul, which generates a complete energetic destabilisation, resulting in a greater degree of blood confusion, conceived as madness.

In this state of confusion, the reptilian aspect of the Virya, the "lizard" of the depths of the psyche, fails to emerge, and on the contrary, the convulsed turbulent waters in which it finds itself, generate a complete destabilisation, capitalising on that primal force of the unconscious for the condition of further misdirection.

Regardless of this specific case, the lost self is always in a greater or lesser degree o f confusion or madness.

Ultimately, it is by being affected by the madness design and the hunger design that the lost self is phagocitised, weakened, drained of its ultimate essence or blood.

Blood or vital essence that has been drained, sucked out under Demiurgic phagocytosis, and spread throughout creation as energetic "fuel", which must be recovered and assimilated again. Hence, a major sucker of vitality like the Demiurge is in the role of a gigantic vampire, which needs to drain vitality to sustain its world or creation. And on the other hand, the Virya
The Luciferian, who seeks to recover that lost blood or essence, here and there, taking it by force, also assumes the vampiric role, more in opposition to the Demiurge.

Thus we have a Demiurgic craving or blood-seeking (hungry design), which has its ultimate expression in the universal phagocytisation at the end of the Maha Pralaya, when all creation is reabsorbed or devoured again.

And also a longing for the search to reintegrate one's own blood, which concerns the chained ego that seeks reorientation and liberation.

And just as in the myth of Osiris, whose body was torn to pieces and scattered all over the earth, of Likewise the oriented Virya must begin his quest to reintegrate his "drained blood", through the whole family tree, to reach the Great Ancestor. And to drain also the blood foreign to the Demiurge, but assimilated by capture into his creation, so as to weaken the Demiurgic work.

In this respect, we must pay attention to a gnostic significance of the blood, which is of a much more subtle essence than haemoglobin, which is only its gross physical expression. Of course, blood, even on the physical level, contains the essence of which it is the carrier in its ultimate essence, having here, precisely because of the dual nature of the Virya, a combination of both the soul and the memory of blood from Origin, clearer or duller depending on the degree of blood purity, which must nevertheless be distinguished (although there is some relation) from racial purity.

Under the aforementioned Gnostic consideration of blood, it is also understood that the "sucking of blood" or "vital drainage" does not necessarily imply (although it may occur in some cases) the drinking of blood, since this vital essence can also be energetically obtained from Prana (through controlled breathing), with the same result.

It is a fact, however, that with certain strategic objectives from the Luciferian, the liquid of the blood can indeed sometimes also be drunk.

From passion the Symbol of Origin has been embodied in the blood, and it is from the blood that passion is expressed in the Virya, as a tributary of the passion of the Great Ancestor.

It is this subtle essence of the blood that mediates between the will, the expression of the "I", and the soul subject.

Hence, the capture of the will of the lost Self, capitalising it for the entelechic thrust of the soul subject, is a "blood-stealing" of the Virya, who must redeem it. And let us take into account that this blood of the Virya has contributed not only to the evolutionary development of the very Microcosm in which it is found, but of numerous entities.

It is understandable then that the Luciferian vengeance consists in draining all creation of this blood, w h i c h begins by destabilising the superstructure, and leaves the Demiurge, shall we say, "anaemic", or convalescent.

This destabilisation has a deeper and greater scope than the resignation of designs (which it complements in strategy), being a warlike act, which shakes the very foundations of Demiurgy.

It is now much better understood with the above mentioned, why our queen and goddess Lilithu (Lilith), who is also the queen of the vampires, maintains an expression or aspect of herself infiltrated into the world of the Demiurge. Specifically in the dark area of the Qliphot, the reverse of the tree of life, and the shadow manifestation of the Demiurgic unconscious.

It is not surprising then that from the multiple strands of the Demiurgic right hand path (Theosophists, Rosicrucians, and mainstream religions) the figure of the vampire has been portrayed as evil incarnate, and stigmatised to the extreme. A dangerous Luciferian symbol, like the serpent, the dragon, and so many others, it was to be quickly neutralised, and at the same time tapasignified.

Thus, a cultural understanding of the vampire linked to energy drainage, or a superficial meaning of the assimilation of blood, channelling the Renfield archetype to this effect, is taken, without understanding the hidden and Luciferian background of the vampire, which is extremely oblique to apprehend due to the cultural disorientation of the enemy.

Neither is the Demiurgic life-drainage that the Archons play a leading role in, thus not understanding what the true vampiric enemy is, let alone understanding that as a Luciferian and enemy of creation, one must also assume a similar but opposite role, being such a Luciferian quickly pointed out from the Demiurgic as a "dark vampire" that must be annihilated.

Such is the case, for example, with the followers of the Kaula Circle, who are rightly feared as vampires.

In the film "El muñeco maldito" (based on a story by Gaston Leroux) we have the explicit link between the followers of the Kaula Circle and vampirism. Similar fame has been acquired, not without reason, by the followers of Kaula in India and Tibet.

The difference here is that the Luciferian vampire seeks the liberation of the self, or its Kameraden, as opposed to the Demiurge.

First of all, the ego must dissociate and separate itself from the soul subject, to which it must resign itself (through the application of the principle of encirclement and Tirodal's noological runic), in order to cease with the setting of the ego.
[...]sense, which is what allows its own blood to be phagocytised by the Demiurge and his Archons.

It must thus go beyond the extreme of the hungry design, under the Gnostic Luciferian understanding, to face the Demiurgic capture with its own operative, but in reverse, draining now the vitality of the Demiurgic world, and regain the lost blood.

And just as the reintegration of the shattered Osiris required the assistance of Isis, so the Virya needs the help of Her, sometimes reflected or channelled, or "gnostically incarnated" her power, in a Kali woman, a Kalibur Lady, a mystical Soror, a Walkirya, etc., according to the gnostic path of liberation taken.

Osiris becomes a "God of the dead" after his initiatory resurrection from the underworld, the dark zone where every initiate must descend into its abyssal depths.

Among other initiatory references of the Egyptian mysteries, we can also mention the serpent Apophis of the underworld, Seth (splitting of Apophis), who, beyond the Demiurgic, propitiates here the initiatory death of Osiris, for his later transmuted rebirth.

We are approaching here very obliquely to a gnostic meaning of the myth of Seth and Osiris, and therefore of a greater depth than the meaning on a usual level of understanding and conventional, since myths comprise different levels of meaning, from frontal and horizontal, through contiguous and increasingly oblique levels, with their respective languages.

The scarab beetle, among the initiatory Egyptian symbols, representative of immortality, is here analogous to the green dragon, with the same meaning.

And likewise, among the hieroglyphic engravings on those ancient sarcophagi (which were not "The feline Goddess Sekhmet, who rules the initiatory red magic (alchemical way of transmutation), whose power is expressed as a green ray (like Lucifer's emerald), and when descending into this world turns red as blood, also stands out.

The keys to an initiatory process can thus be seen, which starts from this world of blood, in order to reach the luciferic green ray and the lost divinity through transmutation.

This Luciferian "hunger" finds its cultural reflection and inspiration in the film of the same name ("The hunger" or "The hunger", starring David Bowie), where, in addition to the wink o f t h e initiatory Egyptian Ankh cross (the symbol by which the Egyptian Gods conferred immortality),

The soundtrack features the song "Bela Lugosi's dead" by the band Bauhaus, a song that once again refers to the vampire and his secret of immortality.

We have then that the lost Virya is captured by the hungry design, as the chain o f its permanence in this world, becoming prey also to a condition of madness, under the same insanity design, so that the confusion of the lost ego becomes possible.

Thus, a metaphysical/archetypal link between the metaphysics of hunger and the metaphysics of madness is maintained behind the above-mentioned designs under the kalachakra system.

In order to reverse this situation, it is necessary to play a leading role as an individualised subject, isolated from the The soul's own craving for blood (as opposed to being sucked or drained), so that it is no longer the food of Demiurgic hunger, but (as the declared Luciferian enemy of the Demiurge), a sucker or vampire, who seeks to rescue one's blood or vitality, restoring it to its purity through transmutation, and to fight by weakening the work of the Demiurge.

It will "flutter in this direction for a time, with transmuted black wings like a bat", to finally leave this world as a Dragon, to the Origin.

One is thus initially a "son of the Dragon", a Dracula, to eventually mutate into a Dragon itself, similar to the Siddha Dracula!

This search for, assimilation and reintegration of the lost blood, snatching it from the Demiurge, has its figurative expression in the fangs of the vampire. And the fangs of the Serpent!

Only from a noological apprehension of the hungry design can the ultimate Gnostic understanding of the Dracula myth be obtained.

This Luciferian vampirism is also imitated in shadow form by occultists and Demiurgic cults, where the assimilation of blood remains only on a superficial level, by exploiting the properties of adrenochrome and its benefits, such as energetic vitality and even an extensive prolongation of life, but it never reaches the initiatory mystery of the essence of the blood, the blood memory or Minne, from the Origin.

This mystery is accessible only to the Luciferian, and in this sense there is a vampiric gnostic-initiatic system, framed in the left-hand path.

It is an aspect of the same alchemy, but approached from a dark and sinister side. Luciferian system that the initiates of the Kaula Circle know very well.

The Luciferian initiate awakens a craving or "infinite hunger" of his own, which cannot be satiated in this world, and continually impels him to vital drainage, both to regain lost blood and to weaken the Demiurgic creation.

In the same way, the aforementioned state of madness is resigned by a Luciferian "madness" (and of course, everything opposed to the Demiurge is considered madness from the Sinarchic cultural point of view), as Nimrod de Rosario refers to us in "The Mystery of Belicena Villca", regarding the members of the house of Tharsis:

"Oh the madness of the Lords of Tharsis, which had made them unpredictable during

hundreds of years of persecutions, and which manifested itself as the Absolute Courage

of the Pure Blood, a Courage so high that any weakness in the face of the Enemy

was inconceivable!"

This comment is referred to by Nimrod of Rosario in the magical novel, in relation to a particular grisly incident. This is when Lamia of Tharsis is being tortured by the Golen, for obtain his confession of the entrance to the secret cavern, and thus seize the Venus stone from the house of Tharsis.

Her son Rabaz is led to the place, thus seeking to intimidate him, in order to obtain, if not his mother's confession, then surely his own. But instead of this, Rabaz, with his hands tied behind his back, as if "driven by a mystical madness", leapt forward to where his mother was standing.
He was then placed on the torture table, and with a single bite he killed him, shredding his left jugular vein.

A terrible strategic warrior act of honour, which from the Demiurgic mindset is perceived as a madness, but it is not madness as a pathological condition, or mental illness, but on the contrary, a mystical madness, which is not of this world.

This mystical madness takes the initiate out of the shackles of the Demiurgic world.

Indeed, in the Arthurian saga, which is also mentioned in "The Mystery of Belicena Villca", the General is found by Parsifal, a "pure madman".

Similarly, Rudolf Hess's heroic feat of parachuting into enemy British territory is regarded as madness from the point of view of strategic confusion in the blood. In this context, Rudolf Hess is the protagonist of the "mystical madness" of Parsifal, also as referred to in the novel magic.

It thus happens that certain heroic and luciferic acts within a certain strategy are considered from ignorance and the Demiurgic vision as "acts of madness". But beyond this limited understanding, there is a state of "mystical madness", necessary and useful to confront the Demiurge and to get out of this insane world, which is completely inconceivable outside of the radius Luciferian.

And only from this mystical Luciferian madness, one can understand how sometimes "losing" a battle in this world, one is actually winning!

The very act of marching against the world is considered madness. But it is not rebellion per se, or the product of psychological frustration, or psychopathology, but is based on a gnostic understanding.

It thus turns out that the opposition to the world of the Demiurge, seeking to break out of its imprisonment, is a mystical madness, which transcends or goes beyond the Demiurgic metaphysics of madness.

But from the cultural consideration in the world of matter, certainly everything outside the created world is feared, denied, rejected, regarded as dark and chaotic, and ultimately madness.

We have then, that in the archetypal matrix extreme of the designs of hunger and madness, a luciferic reflex, extremely oblique and inapprehensible from the sanguine confusion, where the Virya already oriented and awakened (or a Siddha who plays that role in that sense) plays the leading role in a luciferic and vampiric craving of his own, and a mystical madness, which leads him to the Gral, the Origin and the liberation, the Gnostic essence of his blood being no longer red but green, always in alignment with the reptile Siddhas of Origin.

On the other hand, at this level one is already protected from the hungry design, since a mutation has taken place in the Virya, who manifests in his behaviour not the playful or sacralising attitude, but the Luciferic gracious attitude in a conscious way, so that he is no longer an appetizing "morsel" for the Demiurge, but a target on which he will try to unload all his artillery to destroy him.

Evidently such an initiate, beyond the reach of the metaphysics of hunger, has been, not phagocitised and devoured by the Demiurge, but on the contrary, initiatically swallowed by the Great Luciferian Serpent, emerging from its maw completely transmuted.

This transmutation, having been "devoured" initiatively, and then its subsequent regurgitation, means to have received the elixir of the Luciferian Serpent (the elixir of its blood and venom alchemically combined), and is of course a completely different and opposite result than the phagocitisation by the Demiurgic serpent design.

The hungry design has been resigned at this point then, by the awakening of one's own craving or "infinite hunger", out of Demiurgic interest.

This expression of infinite, non-Demiurgic hunger has its mythical typification also in the octopus, a representation in this context of the "stone child", in relation to an "infinite sea of milk" necessary to calm its hunger.

Infinite hunger, which despite seeking to reassimilate that ultimate essence (an essence expressed mythically as a the "milk" or "blood"), never finds its satisfaction here in this world, and so the work of the Demiurge is destroyed.

We have in this instance a Selbst-focused Self, which has centred itself in the actual Infinite, its infinite dimension, but still continues to manifest itself in the world. Thus its infinite craving cannot be satisfied in this limited world, so in its essential hostility, or berserker rage, proceeds to destroy the limited creation, in other words, to drain it from within.

Thus, continuing the myth of the octopus, that gigantic Kraken proceeds to devour entire ships, representing the same principle.

It is worth noting that in that series of the 80s, "El pulpo negro", also starring Narciso Ibañez Menta, the black octopus as a sign or sign of death, has undoubtedly been an argument captured from the blood (consciously or unconsciously), with the same initiatory meaning.

And as for the madness design, it has similarly been resigned by mystical madness, like that of the Lords of Tharsis, the madness of a Parsifal, of a "pure madman", heroic mysticism without equal, which for the established canons of the world is always insane and inconceivable. It is out of reach for someone uninitiated in the dark mysteries of Luciferianism, where under the Gnostic Luciferian understanding, laughter is maintained in the face of every dramatic situation, understanding its illusory character, and facing with courage and bravery any obstacle that arises.

Luciferian vampirism has as its referent the myth of Cain and his sister Qalmana, who according to And they were born with seven heads, and sucked milk from Eve's breast, and sucked her blood.

We have in this myth various gnostic meanings, one of them being the explicit link between Cain and vampirism. But on the other hand, the Hyperborean inheritance of blood is transmitted through the mother's blood. (as is mentioned in connection with the family test in Volume 9 of Foundations of the Hyperborean Wisdom, -Possibilities of the Tantric Way-), so it is understood that Cain is here staging the reintegration of the Hyperborean blood.

And he does so, in the aforementioned myth, having both himself and Qalmana, seven heads! Which gnostically signifies a superhuman capacity for blood absorption.
Certainly, the condition of a vampire.

This tendency to re-assimilate blood is manifested from birth itself, since Cain is the son of the Serpent!

And from a more oblique meaning, considering that the etymological root of Eve (Havah) also means serpent, what Cain is procuring is the blood or essence of the Serpent.

As could not be otherwise, as exemplified in this myth, the ancestral secret of the blood is the secret of the Serpent!

Thus we find in Cain, a Luciferian rebel, the world's first vampire, and son of the Serpent, Cain's vampiric lineage being the lineage of the Serpent.

Of course, those who belong gnostically and luciferically to the lineage of Cain, carry in their blood the "forbidden mark of Cain", or "mark of the Serpent race", ("mark" which is none other than the Sign of Origin). And only he who bears this Gnostic ophidian mark can recognise another serpent man or woman!

Profound Insights into the Hyperborean Wisdom

One of the most interesting commentaries on the "Fundamentals of the Hyperborean Wisdom", which merits several comments, in order to arrive at profound truths concerning the mystery of spiritual enchainment, is the following:

"Let us consider, then, a HOLLOW SPHERE, of homogeneous substance. It is, topologically, a BILATERAL SURFACE: one side constitutes the inner spherical surface and the other the outer surface.

Let us now suppose that such a hollow sphere represents an eternal Spirit BEFORE the fall. Each one of t h e infinite points of the INNER surface is a nucleus of absolute gnosis LOOKING TOWARDS THE CENTRE. At the centre, at a point in the inner hollow space, all the LOOKINGS of the gnostic-points converge and a total synthesis of Wisdom is realised there. It can be said that at the centre.

In the spiritual sphere there is an absolute I, which KNOWS every point of its being because it is the synthesis of all these points. How does such a being ACT? By contracting or expanding its volume and applying its absolute Will in inner space. If the Absolute Self wishes, it can contract the[...]it can expand it and create as much inner space as that of an entire universe; and if it wishes, it can also ORGANISE SUCH INNER SPACE and become a Pantocrator, as Abraxas once did. But the Spirit is not a Demiurge, it has no INTEREST IN STAYING IN THE WORLD OF MATTER AND ENERGY; it comes from the Unknowable, and there it must return. How did it get into that demented world? By accompanying the race; by following the bosses; by A-mort to Ella, perhaps."

From the above extract, it is clear that the Hyperborean Spirit possesses the possibility (by using and organising its own vril) to unfold its own world, i.e. its own creation, and that is the explanation why this world exists. And that is the explanation of why this world exists. The world, in all its gigantic manifestation, i s nothing but a Demiurgic unfolding of its own substance. And the Gnostic gazes, which in the normal spherical spirit converge in the centre, have become the omnipresent diffusion of the "eye of Abraxas", such gazes being expressed for their manifestation in the world of matter through countless gravis.

But it is not a question of the spirit, as is rightly referred to here, which is completely alien to this world, but the "Demiurge" has its explanation in an Uncreated Spirit. Hence even after the Demiurge as such, there is also an eternal Spirit, which has expressed itself under the limited and finite appearance of the Demiurge.

This unfolding of the Demiurge, starting from its very essence (the Vril which, after the manifestation of the Demiurge, also responds to an Uncreated Spirit) forms the prison, in which other eternal spirits can be captured.

In this prison, the Hyperborean Spirits have been held captive through the expression of the lost "I". That is to say, as a reflection of a glimpse of the infinite "I", after the genetic key, in the so-called "second act" of the spiritual enchainment, after the reversion, dispersion and strategic confusion of the "Spirit sphere", which in itself constitutes the "first act".

Likewise the power or vril concerning the spirit that assumes the Demiurgic mask has been expressed dextrogyrically in its highest expression. Spent vril, Shakti which has become Prakriti.

She "of the infinite spirit behind the Demiurge", without which the Demiurge has gone mad like a mad scientist in the experimental field of this world, and the only way to rescue that She, as well as the collateral unleashing of other Hyperborean spirits, is to put an end to the work of the Demiurge.

But not merely by "destroying the world", for the manifestation of the world would return to its original manifestation. for the manifestation of the world would return to its Origin.
The key is then to destroy the Demiurge himself. The key then lies in destroying the Demiurge himself. Of course, in its finite manifestation. That is to say the Demiurge as such. Otherwise, the infinite spirit behind that manifestation is like all spirit also eternal.

That is to say, if we consider the Demiurge as an eternal spirit, he certainly cannot die, since he also belongs to the uncreated world, (he also possesses his own Vril) and as it is referred to in "The mystery of Belicena Villca"["The Mystery of the Hyperborean Wisdom"], the Demiurge has the same origin as the Hyperborean spirits. That is to say, the Origin, which according to what is also commented in "The Mystery of Belicena Villca", in terms of kabbalistic would be the Ain Sof.

But if we consider the archetypal aspects or manifestations that the Demiurge assumes, such as the planetary logos, the solar logos, and the galactic logos, as well as their expressions in the guise of Devas and archons, these aspects can be effectively destroyed. This is equivalent to, after the dissolution of the cosmic order and its Demiurgic ruling aspects, to bring back the "spent Vril" of the Demiurge to its original condition. That is to say, to liberate and rescue the "She of the Demiurge", i.e. the runic expression (Vril) of the eternal and infinite spirit itself after the demiurgic masquerade it has assumed.

This destruction of the Demiurgic world, and even the devastation at the end of the Kalpa, the Mahapralaya, does not please the traitor Siddhas either, for if this were to happen, their episode as protagonist Sidhas in this world and denying the Origin, would also come to an end.

Thus it is that the treacherous Siddhas seek to delay the Maha Pralaya as much as possible, in dissent even from the Demiurge himself!

For this, from his complete control of the Kalachakra system, and mastery of the sign Tipheret (beauty and Demiurgic fascinosum), destabilise civilisations and nations that can approach the entelechy of the Demiurgic aspects of beauty, power and love in this world.

So it is in the interest of the traitor Siddhas that no people or civilisation should achieve the joint entelechy of the above-mentioned Demiurgic aspects, for if it were to be realised, it would dangerously precipitate this world to its very entelechy culmination, or Mahapralaya.

It is remarkable in this light, how a nation like the United States, so advanced in the entelechy of beauty (technology), power (military and financial strength) and the so-called love of the world (professed by such a variety of religious cults), has been dangerously threatened in recent times in the areas of financial power and technological development by another nation, such as China, in the sphere of world sense.

In this way the Siddhas have ensured that no one nation or another can accelerate the entelechy together of the three Demiurgic aspects already mentioned.

And it is true that behind the race of Saxon descent, and the Chinese race of Mongolian origin, there is the metaphysical and racial backing (the design of each race) of different Manus, who maintain their own interests under different factions.

These disagreements between the traitor Siddhas, and at the same time with the Demiurge himself, are reflected in the internecine disagreements between the different sectors of the synarchy, each of which receives the support of the other.
metaphysicist.

Continuing with the lurid theme of spiritual enchainment, we understand that the misplacement of the lost self in the Matrix (as a reflection of one of the gazes or "vectors" of the infinite self, which in turn arises as a reversion of the gnostic gazes of the absolute self), means that as a "lost self", it i s certainly within the Demiurge himself!

Or, to continue the analogy of the spirit sphere, the lost self is the reflection of an infinite self lost (i.e. reversed) in the "sphere", to continue the analogy, of the Demiurge himself, a sphere which has been expanded, the Vril of the Demiurge manifesting there, in the form of this creation.

In short, the captive Spirits are projected into the interior of the Demiurge.

The case of the traitor Siddhas is also another great mystery, for they have not been reversed, but are in the world of the Demiurge, and retain their Vril. But at the same time, in their "lila" or play as Siddhas, they deny the Origin (or play at denying it), so that as in the case of the Demiurge, their Lady of Origin is not manifest, but "forgotten" and denied. This is the reason for the penchant of the traitor Siddhas, and their followers in the synarchy, for ritual sodomy.

Likewise, the lost Self has been fettered precisely by following a "false she" or the image of precisely She (Her lady of Origin), in the projection of the symbol of Origin by the traitorous Siddhas.

Hence the chained Self's quest for self-sufficiency in this world, having forgotten Her, is in itself most aberrant. For in this world, irrespective of the form, whether masculine or feminine, here it is all Him (the Demiurge), for matter itself is an expression of the Demiurgic substance or essence.

This means that the lost Self has fallen into a "homosexual" act with the Demiurge. And such is the greatest dishonour to one's own spirit, and to one's own Lady of Origin.

Notwithstanding this calamity, the female Hyperborean Spirits, the Valkiryas, have come to the rescue of their fallen warriors, precisely because of their loyalty and A-mort.

Lucifer's descent into this world at the time of Atlantis was due precisely to the cry for help from these Valkiryas by their A-mados warriors.

And these same Goddesses, too, have descended into this world by A-mort, but the mystery of the female spirit is that her incarnation was direct, without prior reversion, unlike that of the male Hyperborean Spirit.

In fact, it is a "fragment" or projection of the feminine Spirit that incarnates, for She is definitely in the Origin, waiting for Her A-born.

Then, according to the path of liberation followed, according to the typology of the Virya, we find the Kali woman (wet path), the Kalibur Lady (dry path), the mystical Soror (path of alchemy), or the Vraya woman, oriented and active in a strategy of liberation.

In Gnostic sects or schools which have now disappeared, this Lady was alluded to as Sophia, since she embodied their mystery. Let us remember that the name Sophia derives etymologically from Is-Ophi or light of the serpent.

In modern times (and in ancient times also some dark witches) certain dark ladies allow us to contemplate the dark beauty that can be seen in and behind the signs of death.

It can thus be seen that in various paths of liberation, an initiated woman, or one with certain characteristics, is necessary and present, who, embodying the feminine argument and assisting the Virya, allows him to eventually focus on the original mystery of A-mort, and its Lady of Origin.

In some cases, the woman Lilith (as opposed to the woman Eve, who always keeps the lost Virya in illusion), "breaks the heart" of the Virya, which generates a certain psychic instability. Yet, despite this, there will remain in some the indelible trace, by way of intuition or a certain perception, that such a woman evokes the lost memory of a Lady of immense beauty and splendour, who is not of this world. And the way to reach her, or to go to meet her, is precisely by immersing oneself in and passing through the beauty of abysmal darkness that the woman Lilith embodies.

That is to say, the encounter of Her, behind the infinite darkness, irradiating her own luciferic dark light.

In connection with the extract from "The Mystery of Belicena Villca" quoted at the beginning of this text, we also have the following from "Secret History of the Thulegesellshaft":

"We must now make it clear that anguish has its dark origin in fear. And both anguish and fear are feelings, i.e., vibrations of the "emotional body" of the pasu. The awakened virya, in order to achieve the mutation of his human nature into superhuman and to conquer the Vril, must first abandon all feeling, all emotion. After he obtains the Vril, he can CREATE for himself the WITNESSES that he will have at his disposal as many feelings and emotions as he wants, without limits, DREAMING of whole universes of EMOTION, of worlds of poetry and of nameless love. But while abiding in the universe of the Demiurge, it must be borne in mind that every It comes from the vibrations of an astral energy body, associated with the astral body.
[...]physical, designed to favour the EVOLUTION OF THE PASU. That is why the Hyperborean Wisdom teaches that "fear is a strategic weapon" and that "emotions are the most VISCOUS mode of illusion".

All emotion, love, fear, desire, etc., is SHARED with the Demiurge because it is generated in a body formed of pantheistic matter".

Here Nimrod de Rosario is perfectly clear that the Hyperborean Spirit in its state of being
The original, like Siddha, is completely free to create his own world, in whatever variety he chooses. Which indicates, and beware of this concept, that it is not "creation or the world per se" that is condemned, but the problem in the present world, and its ruling Demiurge (in truth, it is not the creation of the world per se) that is the problem (the "creator", but the organiser of matter). The Demiurge has driven the development of his world by using the Vril of other Hyperborean Spirits.

Strictly and technically speaking, this occurred after the Demiurge's agreement with the traitor Siddhas. It was they, and not the Demiurge directly, who put the Hyperborean Spirits in chains.

Until the entry of the Hyperborean Siddhas into this world, the Demiurge was in this world "the only God", as referred to in the judeo-christian bible.

Yet the Siddhas approached this world precisely because they perceived that the Demiurge, by trying out different types of creation and creatures, was eventually intent on capturing other Hyperborean Spirits. Since this question concerned the Siddhas themselves, they then approached, entering through the gate of Venus.

It is said that they may have come from fighting on other worlds. This suggests, given the Kshatriya warrior essence of the Hyperboreans, that analogous situations may have arisen on different worlds, in relation to another Demiurge or Demiurges.

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